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Un enfoque metafórico de la obra literaria y cinematográfica de ciencia ficción Minority Report

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***Un enfoque metafórico de la obra literaria y cinematográfica de ciencia ficción
Minority Report, de MÍRIAM ÁLVAREZ RÍO***

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TRABAJO FIN DE GRADO

Título

**A METAPHORICAL APPROACH TO THE LITERARY AND
CINEMATOGRAPHIC WORK OF SCIENCE FICTION MINORITY
REPORT**

**UN ENFOQUE METAFÓRICO DE LA OBRA LITERARIA Y
CINEMATOGRAFICA DE CIENCIA FICCION MINORITY REPORT**

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ABSTRACT

Science fiction is undoubtedly part of everyone's life, both in the literary and film fields. Both in the fields of literature and cinema, there are people so devoted to it that they come to consider science fiction as their great passion and a crucial aspect of their lives. The present work illustrates, through the literary and filmic text of Philip K. Dick's *Minority Report*, some of the features of science fiction in relation to the concerns of the time, which, however, can also be transferred to our daily lives. The main purpose of this study is to analyse both texts, short story and the film adaptation of Spielberg, of *Minority Report* by expanding the reader's vision about what is considered science fiction, which is nowadays regarded as merely entertainment. This paper provides clear examples of the concerns about a 'totalitarian' state and the extreme vigilance that prevails over the citizen, by offering a perspective of different selected scenes and passages of the literary work and its subsequent analysis and interpretation taking into account their metaphorical aspect, therefore exposing the overall message of Philip K. Dick and Steven Spielberg. In addition, this paper includes the perspective of a number of oppositions that are developed during these texts, in order to highlight the significance and the ethical aspects that both pieces deal with. Furthermore, the analysis includes an examination of why *Minority Report* embraces features of the Greek classical period, being one of the key moments of the film a reference to the book of Oedipus. As a result, through the oppositions and metaphors, especially those related to blindness and those concerning the eyes, a more comprehensive insight into the work of *Minority Report* would be presented and thereby establishing that a work of science fiction can provide much more than it seems at first glance.

Key words: science fiction, metaphor, oppositions, eyes, blindness, science, faith, Oedipus, moral values, surveillance.

RESUMEN

La ciencia ficción forma parte sin duda de la vida de muchos, tanto en el campo literario como en el cinematográfico. Existen personas tan devotas a ella que llegan a considerar la ciencia ficción como su gran pasión y un aspecto crucial de sus vidas. La presente obra ilustra, a través del texto literario y fílmico de Philip K. Dick *Minority Report*, algunas de las características de la ciencia ficción en relación con las preocupaciones de la época en que fue escrita y que, sin embargo, también pueden trasladarse a nuestros días. El objetivo principal de este estudio es analizar ambos textos de *Minority Report* ampliando a su vez la visión que el lector tiene sobre el concepto de ciencia ficción, que hoy en día es considerado como mero entretenimiento. Este trabajo ofrece claros ejemplos de las incertidumbres causadas por un estado ‘totalitario’ y la extrema vigilancia que prevalece sobre el ciudadano, ofreciendo así una perspectiva de diferentes escenas y pasajes seleccionados de la obra literaria y su posterior análisis e interpretación teniendo en cuenta el trasfondo metafórico, exponiendo, por tanto, el mensaje general tanto del autor Philip K. Dick como del director Steven Spielberg. Además, este trabajo incluye la perspectiva de una serie de oposiciones que se desarrollan a lo largo de estos textos, con el fin de destacar el significado y los aspectos éticos que se incluyen en ambos trabajos; al mismo tiempo, se incluye una explicación de por qué la obra de *Minority Report* abarca características del período clásico griego, siendo uno de los momentos clave de la película una referencia al libro de Edipo. Por lo tanto, a través de las oposiciones y metáforas, especialmente las relacionadas con la ceguera y aquellas referidas a los ojos, se ofrece una visión más completa de la obra de *Minority Report* y se intenta establecer que una obra de ciencia ficción puede proporcionar mucho más de lo que parece a primera vista.

Palabras clave: ciencia ficción, metáfora, oposiciones, ojos, ceguera, ciencia, fe, Edipo, valores morales, vigilancia extrema.

CONTENTS

1. HISTORICAL INTRODUCTION AND IDEOLOGICAL PREMISES	4
1.1 The origin of science fiction	4
1.2 Science fiction in literature	5
1.3 Science fiction in cinema and television	10
2. THE FIGURES OF PHILIP K. DICK AND STEVEN SPIELBERG	13
2.1 Philip K. Dick	13
2.2 Steven Spielberg	14
3. ANALYSIS	15
3.1 Metaphorical expressions in both texts	15
3.1.1 The concept of 'blindness'	15
3.2 <i>Minority Report</i> in comparison to <i>Oedipus</i>	17
3.3 Oppositions	20
3.3.1 Science VS. Faith	23
3.3.2 Good VS. Bad	25
4. CONCLUSION	30
5. REFERENCES	32

1. HISTORICAL INTRODUCTION AND IDEOLOGICAL PREMISES

1.1 THE ORIGIN OF SCIENCE FICTION

According to Stableford (2003: 15) the word ‘science’ acquired its modern meaning when it took aboard the realization that knowledge is rooted in the evidence of the senses, sifted by deductive reasoning and the experimental testing of generalizations.

In keeping with Blackford (2017: 1) the revolutions in science and technology during the seventeenth, eighteenth and nineteenth centuries altered humanity’s knowledge base, and the previous understandings of humanity’s place in the natural world. Therefore, the emergence of science fiction needs to be understood in the context of a large scale transformation of the system of genres (Rieder, 2017: 3), as the arts were gradually transformed by the technological advances of the time. According to the scholar James Gunn, cited in Blackford (2017:2), “until the Industrial Revolution, to the average citizen the future did not exist in the sense we understand the word today”. So the genre of science fiction proved to be essential in the development of the new modern society.

Throughout the years, there has been an effort to give a precise explanation of what the genre of science fiction stands for. Christine Cornea explains in her work how a ‘debate and argument has raged for several decades as to exactly what constitutes the essential structures and characteristics of science fiction and over which texts should or should not be included within this generic category. (2007: 2). Joseph F. Patrouch provides a definition of his own by saying that “science fiction is that fiction which examines scientifically plausible alternate settings for human consciousness” (1976: 15).

Notwithstanding the uncertainty of this specific definition, all the authors agree and emphasize that “science fiction represents one of man’s most imaginative and enjoyable efforts to accommodate himself to the universe as it is understood in his own lifetime” (Patrouch, 1976: 15). Joseph F. Patrouch attempts to broaden the notion of science fiction by stating that “science fiction has at its thematic centre a concern with the certainty of change in man’s contemporary environment [...] science fiction prepares its readers to accept change” (1976: 17).

Prior to discussing the contribution of science fiction to literature, it is essential to note that “the foundations of science fiction were constructed in the science-fiction magazines created by various entrepreneurs from the mid-1920s to 1950s” (Gunn, 1966: 30).

1.2 SCIENCE FICTION IN LITERATURE

When talking about science fiction in literature, one may think that it is a literary genre that was created recently, however according to Roberts “the roots of what we now call science fiction are found in the fantastic voyages of the Ancient Greek novel” (2006: 7) because “first, there are travels through time as a corollary of travels through space”. It is remarkable how the foundations of something as contemporary and sophisticated as science fiction stories were originally based on something as old as classical narrative, so the impact of this classical literature is clear in the subsequent literature.

Other sources where features of the origin of science fiction as a literary genre can be appreciated “was that of utopian fantasy, whose usual narrative form was the imaginary voyages” (Stableford, 2003: 15); so it is clear that some of the most common features that contributed to the establishment of science fiction were the narratives of journeys into the unknown and the concept of the fantastic.

Nevertheless “the term was then applied retrospectively to historical individuals such as Galileo Galilei, Johannes Kepler and Sir Isaac Newton, who saw themselves as natural philosophers, mathematicians or students of specific areas of learning” (Blackford, 2017: 2). Therefore, the term science was not initially associated with something literary, but with great scholars who proposed very advanced ideas for their time. Therefore, the term “of science fiction, like the rise of the novel that precedes it and is one of its preconditions, also need to be understood in the context of a large-scale transformation of the system of genres” (Rieder, 2017: 3), that is to say, the origin of science fiction within the literary genres cannot be dissociated from the technological and social changes that were experienced in those ages.

If mention must be made of an important figure in the development of science fiction, it is Copernicus:

The Copernican re-evaluation is a crucial and shaping event in the development (or re-development) of science fiction. Before Copernic’s new

map of the heavens any fantastic voyage beyond the Earth necessarily took place in a realm understood to be divine rather than material, and therefore within a theological context. (Roberts, 2006: 37)

Therefore, the new views about the universe proposed by Copernicus were fundamental to science fiction, as it opened the possibility of writing about other worlds and beings outside of religion. Early science fiction manifestations in novels that “can be seen as prototypes, among them Johannes Kepler’s *Somnium* and Francis Bacon’s *The New Atlantis* (1629)” (Blackford, 2017: 21). This flourishing of the novel in the seventeenth century is, of course, something shaped by the continuing religious reformation; according to Davies cited in Roberts “Protestant Christianity was supposedly magic-free’ so ‘by attacking magic, Protestantism was challenging beliefs very deeply rooted in human culture [...] and science fiction in its broadest sense can be understood as a textual strategy to mediate this dialectic cleavage” (Roberts, 2006: 42). However, according to Roberts “the fascination with the plurality of worlds running through seventeenth-century writing has as its roots theological anxiety rather than purely scientific curiosity” (2006: 50).

Advancing toward a later period, Blackford explains how Mary Shelley's *Frankenstein* was the first true science fiction novel (2017: 21), because of the method used to create the monster: “Victor Frankenstein’s use of scientifically based technology to create something entirely new in the world: a powerful, but unfortunately repulsive artificial man”. It is well known that this work of Shelley aims, as one of its many purposes, to warn of the dangers that science can bring to a man's ego, who might come to believe himself superior to everything else and neglect the essence of life. “Most science fiction written during the earliest years of the nineteenth century continued to excavate the premises determined by the late eighteenth-century revolutionary turmoil, especially with regard to future-fantasies” (Roberts, 2006: 88).

The interesting aspect to note is that “just as some critics describe Mary Shelley as the starting point of modern science fiction, so Edgar Allan Poe has his enthusiasts as the originator of the genre” (Roberts, 2006: 99). For example, “in Poe’s version of the future, humanity has explored the Moon and made contact with its diminutive people” (Blackford, 2017: 23).

Nonetheless, two figures who did initiate a significant breakthrough in the concept of science fiction were “the French writer Jules Verne and the Englishman H.G. Wells’ who remain, arguably, the two most famous writers of science fiction” (Roberts, 2006: 129). The French author Jules Verne is well known within the genre of science fiction however “Verne’s adventure novels were called ‘voyages extraordinaires’ [...] as this is because ‘science fiction and science fiction writers had been around before, but what they wrote [...] was not even called science fiction” (Gunn, 2003: 18).

A more substantial body of work that resembles modern science fiction emerged around 1860, particularly with the stories and novels of the French author Jules Verne. Verne is best known for novels in which highly advanced (for the time) science and technology enable remarkable journeys, as in *Five Weeks in a Balloon* (1863), *Journey to the Centre of the Earth* (1864), *From the Earth to the Moon* (1865). (Blackford, 2017: 23)

Therefore, at the end of the 19th century Verne began to introduce ideas, such as travelling to outer space, that would be crucial themes in the most contemporary science fiction novels. But before Jules Verne this type of novel had already been decisive in the 18th century as “two key science fiction texts of the period were both written before a third of the century had passed: *Travels Several Remote Nations of the World* (commonly known as *Gulliver’s Travels*, 1726) by Jonathan Swift, and Voltaire’s *Micromégas*” (Roberts, 2006: 68).

However, “it was not until H.G. Wells got involved that anyone replicated Poe’s determination to explore the utility of a whole range of narrative frameworks” (Stableford, 2003: 23-4). According to Parrinder cited in Roberts (2006: 45) in *The New Critical Idiom* H. G. Wells is “the pivotal figure in the evolution of scientific romance into modern science fiction. His example has done as much to shape science fiction as any other single literary influence”. This was because H.G. Wells managed to “provide an apologetic jargon for a new facilitating device: *The Time Machine* (1895)” (Stableford. 2003: 24); in other words, this meant that “Wells had not taken the trouble to make his time machine seem plausible to sympathetic readers because he expected them to take the notion seriously as an actual possibility” (Stableford, 2003: 24). Consequently, the main

element that H.G. Wells introduced was to create concepts that were totally revolutionary, like a time machine, and that were both plausible and attainable in the near future for the reader. This was a breakthrough in establishing the basis of science fiction. However, it was not since the “1920s and the 1930s, when science fiction was first conceptualized as a distinct branch of narrative literature and its direction was shaped by two great American editors” (Blackford, 2017: 26).

However due to the evident changes throughout history, science fiction also began to shift, due to “the destruction of Hiroshima and Nagasaki [...] turned the public’s attention to science, and hence to science fiction, and more science fiction narratives began to appear [...] whether in the more prestigious slick magazines or in book form (Blackford, 2017: 31). This period of time according to Roberts (2006: 56) is called “the Golden age in science fiction [...] it includes a striking wealth and diversity of writing talents: Isaac Asimov, Clifford Simak, Jack Williamson, L. Sprague De Camp...”. Therefore, this time period will provide a setting for endless science fiction novels which were gradually departing from their predecessors, in the sense that the intention was no longer to try to instruct the reader with futuristic artefacts, but rather to amuse the reader with an infinite number of unbelievable worlds, extra-planetary beings and unexpected instruments. However, if there is one critical moment that should be mentioned that was in “1937, when John W. Campbell, Jr replaced Tremaine as editor of the magazine that Campbell renamed *Astounding Science-Fiction*” (Attebery, 2003: 37).

The factor that made it possible to name this era the golden age was the fact that “the magazines fostered a sense that readers could help shape the genre” (Attebery, 2003: 38); this is probably one of the most fascinating features of the development of science fiction as a literary genre, since the fact that the reader could contribute to the shaping of the work that was going to read later on was not very usual. This enabled “these informal associations evolved into local fan clubs, a number of which came together in 1934 to form the Science Fiction League” (Attebery, 2003: 38). This era was very important for the establishment of science fiction as a future literary genre and therefore it is necessary “to concentrate on one of the names from this Golden Age, Isaac Asimov” (Roberts, 2006: 57); however, according to Blackford (2017: 31) “during the 1950s, such authors as Alfred Bester, James Blish, Ray Bradbury, Damon Knight [...] experimented with form, style and tone” this resulted in new ideas introduced to the concept of science fiction

resulting in dystopias such as *Fahrenheit 451* that “depicts an anti-intellectual future America, where houses are fireproof and “firemen” burn books” (Blackford, 2017: 32). The emergence of dystopian novels introduced a new way of portraying the world from the perspective of science fiction. As the years went by, this type of novel laid the foundations for the creation of genres and works as famous as those of zombie apocalypse with the saga of *The Walking Dead* (2003), or world-famous juvenile novels such as *The Hunger Games* (2008) or *The Divergent Saga* (2012).

Science fiction had to face another great challenge since “by the 1960s, the era of magazine science fiction was coming to an end; that is, the field could no longer be characterized primarily in terms of its periodical” (Attebery, 2003: 46). However, in the 60s and 70s everything changed as “America society was convulsed with a paranoid campaign against communism led by Senator Joe McCarthy” (Roberts, 2006: 60), this subject is echoed in the story of *Minority Report* and will be further discussed in this paper. It is certain that the popularity of the science fiction genre did not wane, but “it was not until the 1960s and what is called ‘New Wave Science Fiction’ that the genre became genuinely mass, popular phenomenon” (Roberts, 2006: 60). According to Blackford (2017: 33) “the writing of the New Wave was rich in symbolism, surreal or inexplicable events [...] it challenged sexual and other taboos, dealt with such subjects as environmental disaster and often depicted Western civilization as doomed”. This new approach to a science fiction that was more concerned with the problems of the moment was rather controversial, since “for many fans this amounted to a betrayal of what science fiction was all about” (Roberts, 2006: 63).

According to Roberts (2006: 156) “the twentieth century is the period when SF begins to approach cultural dominance, because it was in this century that the gradient of the graph marking technological and cultural change against time went nearly vertical”. The introduction of science fiction in the cinema and television triggered its impact on the media and its subsequent success, and it was when “science fiction [...] becomes a – perhaps the – key way in which writers and readers tried to come to terms with what those changes meant” (Roberts, 2006: 156).

1.3 SCIENCE FICTION IN CINEMA AND TELEVISION

Science fiction found a new way to approach the public: the visual arts. According to Landon cited in Cornea (2007: 4) “the sovereignty of the image in films as opposed to the idea in science fiction literature”; this concept can be more easily understood thanks to Roberts' contribution on how film ended up influencing the science fiction genre.

It (science fiction) undergoes a transformation, becoming increasingly a genre dominated by ‘visual media’ and especially by ‘visual spectacularism’, a special subgenre of cinema that is predicated primarily on special effects, the creation of visually impressive alternate worlds, the realisation of events and beings liable to amaze. (Roberts, 2006: 264).

Therefore, the cinema adapted everything that had been written previously, being able to at last give life to all the futuristic elements created in the novels, developing in such a way that it surpassed in fame the original works written on paper; it can be said that science fiction cinema evolves “as self-reflexively aware of its own (visual, technological) idiom, and all the more powerful of that” (Roberts, 2006: 265).

“There were very few science fiction feature films produce in America during the 1930s and 1940s” (Cornea, 2007: 21), however “the 1950s witnessed a science fiction movie boom centred in the USA, although a significant number of movies were also made in Europe, Asia and Latin America” (Bould, 2003: 85). In this period the science fiction films in which the earth was invaded were quite common and “the majority of alien invasion films ostensibly represented the alien as a malignant force, intent on destroying or controlling the earth and its inhabitants” (Cornea, 2007: 37), but this is because “accounts of 1950s US science fiction movies typically stress the themes of anti-communism and nuclear anxiety” (Bould, 2003: 85). the uncertainty and tension experienced in American society due to the cold war was reflected in a unique way in science fiction literature since the enemy was someone foreign. Therefore, writers began to search for references in alien beings that came to invade the earth to represent the threat that the USSR was to the American way of life

Some of this kind of films are “*Invasion USA* (Green, 1952), *Red Planet* 85, *Mars* (Horner, 1952) and *The 27th Day* (Asher, 1957)” (Bould, 2003: 85-6). Although the US

was trying to maintain its typical American values in its films “they were undoubtedly influenced by science fiction [...] from abroad (Cornea, 2007: 58).

Despite the great success of science fiction on the big screen, this genre has also found its place on television; “TV science fiction began in the late 1940s and early 1950s, when much of the medium’s output was still broadcasted live” (Bould, 2003: 88). Science fiction was successful on TV because the production companies were able to provide the public with what they were demanding, for example “one of their central strategies is to develop concepts/packages to sell world-wide [...] the prime example [...] is the sprawling *Star Trek*” and “shows such as *Doctor Who* (1963-89), *Babylon 5* (1993-8) and *The X-Files* (1993-2002)” (Bould, 2003: 88). The major breakthrough in the expansion of science fiction was that “science fiction writers and creators increasingly produce ‘mega-texts’, interlinked sequences of texts, often spanning several media [...] like Frank Herbert’s *Dune* (1965) can become [...] a dozen novels, a cinema film, two TV serials, video games...” (Roberts, 2006: 272). Just as science fiction was able to adapt to the big screen, directors and producers thought of TV as a way to reach a wider audience simultaneously. The triumph of science fiction in television series was so great that its production has not stopped since it began to be recorded in the 20th century.

According to Cornea (2007: 112) “the late 1970s and early 1980s saw a popular rebirth in the science fiction film in America, leading to the genre’s market dominance in the decades to follow” and it has to be mentioned that “*Star Wars* (Lucas, 1977) and *Close Encounters of the Third Kind* (Spielberg, 1977) represent a turning point in American cinema” (Bould, 2003: 91).

Star Wars changed everything. In the wake of its success filmmakers flocked to replicate the winning formula, and a very large number of often high-budget (and sometimes highly successful) SF films and TV series were made throughout the 1980s and 1990s. [...]; but the fact of the matter today is that, speaking globally, very few people read SF, whereas very many people watch it. This is the major change in the genre over the century. (Roberts, 2006: 279)

Therefore, the emergence of the cinema in science fiction led to films taking on a greater importance in society than novels, perhaps for the mere fact that the cinema was capable

of transferring these revolutionary ideas and transmitting them to the spectator without the latter using his own imagination; “it demonstrate not only the extent to which sf ideas and imagery had become integrated into the popular imagination, but also the shift in 1980s sf cinema away from the social towards the magical resolution of personal problems” (Bould, 2003: 92).

After *Star Wars* and *Star Trek*, science fiction films and series have been prolific, giving origin to such renowned sagas as *Alien* (Ridley Scott, 1979), *Blade Runner* (Ridley Scott, 1982), *The Matrix* (Wachowskin Brothers, 1999), *E.T. the Extra- Terrestrial* (1982). “Another film that managed a significant impact was *Terminator* (James Cameron, 1984), which has generated two notable sequels: *Terminator 2: Judgment Day* (James Cameron, 1991) and *Terminator 3: Rise of the Machines* (Jonathan Mostow, 2003)” (Roberts, 2006: 288). However, according to Roberts (2006: 290) “the late 1980s and 1990s saw a flurry of superheroes movies”, so the *Superman*, *Batman* and *X-men* sagas began to earn fame among fans. Spielberg kept up his film production and produced stunning science fiction blockbusters such as the saga of “*Jurassic Park* (1993 and 1997), *A.I.: Artificial Intelligence* (2001) and *Minority Report* (2002)” (Roberts, 2006: 291-2), *War of the Worlds* (2005), and the latest *Ready Player One* (2008).

On the basis of the information gathered, it can be concluded that the success of science fiction and the acceptance of this genre by society was undeniable. From its inception, science fiction has been able to satisfy the demands of its readers, from more didactic novels that suggested new inventions to novels that presented new societies in dystopian worlds to attempt to advise the society of its bad practices, to science fiction novels in which the main objective was to amuse the public by offering endless adventures in different worlds, creating a spectacular collection of creatures never known before.

Science fiction has undoubtedly advanced with society, but it also contributed to a certain extent to shaping society as we currently know it, because the huge conventions that are being held nowadays are a reflection of the first meetings that were held in the 20th century where readers shared their impressions and ideas with other readers and the authors themselves.

2. THE FIGURES OF PHILIP K. DICK AND STEVEN SPIELBERG

2.1 PHILIP K. DICK

Philip Kindred Dick was born in Chicago in 1928 and died in California in 1982. He is considered one of the most influential writers who contributed to the configuration of the science fiction genre as it is known today, both in terms of his literary works and the adaptations that directors have produced of his works.

Dick lived through both world wars so it is not surprising that these events had a significant influence on his work, as a matter of fact “as a small boy in the early 1930s, Dick listened to the war stories of his father, as a teenage Marine, had experienced some of the most vicious fighting of WWI” (Umland, 1990: 1). However, as will be discussed later in this essay, one of the periods that undoubtedly influenced Dick's life and works the most was the Cold War because according to Umland (1990: 1) “he [...] inherited the philosophical scepticism that has been one of the more profound and lasting effects of the Cold War”.

This is one of the main characteristics of the work to be analysed subsequently, *Minority Report*, in which it is presented a society which is monitored seemingly without the citizens being aware of it. The type of surveillance introduced in *Minority Report* is conducted by the state through a system that predicts the crimes to be committed but also through a retinal control, which is necessary to access any place within the city. Other of Dick's works include “Total Recall” (1966), *A Maze of Death* (1970), “Paycheck” (1953) and, perhaps the most renowned due to the film adaptations, *Do Androids Dream of Electric Sheep* (1968), called in cinema *Blade Runner* (1982). Not only have his stories been adapted to the cinema, but in 2015 a TV show based on his novel *The Man in the High Castle* (1962) was produced.

According to Kucukalic (2009: 14) Dick “was ashamed to say he wrote science fiction, [...] today is a literary figure of significant importance to artist, filmmakers, academics, scientists, and a vast readership”, the timelessness of Dick's principles has certainly contributed to the success of his works, since the concerns that Dick raised in his works could well be conveyed to more contemporary times and one could definitely state that “today, Dick's ideas have permeated popular culture, especially in movies” Kucukalic (2009: 14).

2.2 STEVEN SPIELBERG

Steven Spielberg is an American film director, screenwriter and producer, born in Ohio in 1946 and is one of the most famous directors worldwide due to his outstanding productions, many of them being blockbusters. According to Schatz (2017: 27) “Steven Spielberg looms large over contemporary American film, defining figure in the New Hollywood and certainly the most successful filmmaker of the past half-century”. It would be difficult to select his most famous films as practically all of them have been so successful and so innovative that to exclude any of them would be to disregard a great film; some of his most famous titles are *Schindler’s List*, *Jaws*, *The Color Purple*, *Jurassic Park*, the saga of *Indiana Jones*, *Saving Private Ryan*, *A.I. Artificial Intelligence*, *Minority Report*, *The Goonies*, *E.T* and an endless list of more movies.

On the basis of the titles mentioned above, Spielberg's versatility and flexibility is evident in his ability to adapt to and produce everything from action and adventure films to Oscar-winning dramas, however “because Spielberg made many films in very generic formats (horror, science fiction, adventure) he has perhaps not been seen as a serious filmmaker” (Clarke, 2004:19). However, this is not absolutely accurate, as he has worked on so many films of such varied genres, being all of those films well-known productions, that Spielberg takes his expertise in directing for granted, in fact “as the most influential filmmaker of the last 40 years, Spielberg has acquired a relatively potent brand identity himself. Today, the term “Spielbergian” is often used to describe a certain kind of upbeat yet intensely sentimental or nostalgic family-oriented movie” (Russell, 2017: 45), for example this is a very typical feature of Spielberg's cinema that will be mentioned during this essay.

Spielberg's repertoire is so wide and diverse that even modern-day children and teenagers enjoy the films of 40 years ago. Perhaps that is the secret of Spielberg's success: producing such films that no matter what time a film is watched, the viewer will be both fascinated and entertained by what he is experiencing. It is not surprising that “his name is not only a marker of entertainment, commercial value, and high production values, but now of celebrity culture” (Fairclough and Willis, 2017: 477).

3. ANALYSIS

3.1 METAPHORICAL EXPRESSION IN BOTH TEXTS

It is necessary to consider the input of Lakoff and Johnson on the concept of metaphor before analysing the metaphorical elements that are presented to the public both in the short story and in the cinematic adaptation of *Minority Report*:

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. [...] metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. (Lakoff and Johnson, 1980: 4)

Consequently, both in narrative and in film adaptation, metaphor is used to introduce a subtle and crucial symbolism into the story, which will be discussed in the analysis of this work. Although cinema can display in full visual intensity any metaphorical element of the plot, it is due to the metaphorical subtleties that Dick includes in his story that director Steven Spielberg was able to exploit and integrate these concepts into his film, contributing hidden references to the issues discussed in *Minority Report*. According to Andrew M. Gordon (2008: 308) in his book ‘one of the film’s screenwriters, Tom Cohen, says: “One of the themes is about seeing, looking into the future. For me, that was the great insight about shaping the story into a script... I found my theme: sight eyes; what do you see, what does the hero see; what do the precogs see?”. Therefore, the film provides a much broader panorama in relation to the vision-related metaphors, but nevertheless based on Dick's short story; the metaphor that has been developed most in terms of depth and complexity is the notion of ‘blindness’, and all that relates to the sense of vision.

3.1.1 THE CONCEPT OF BLINDNESS

As Hartsock points out (2008: 58) the concept of the gaze has always been a fundamental element in the development of the characters of a story, therefore it is noteworthy the opposition that is created in *Minority Report* with the concept of blindness:

When one looks to the literature it is clear that the eyes hold the place of prominence when it comes to diagnosing character. The idea that the eyes are the window to the soul is not a modern one, as the ancients knew well that one can learn much about an individual simply by observing the eyes. (Hartsock, 2008: 58)

In other words, if at first the individual can be known through his own eyes, the concept of being blind in *Minority Report's* creates the idea that the individual cannot be identified because he “does not actually have eyes”, that is, the individual is suppressed from his identity because he is being monitored by the state, which is superior to the individual. Despite the fact that this notion refers to being controlled by a higher authority, the concept of blindness may also relate to other ideas that will be described in the present work.

The first reference to the concept of ‘blindness’ is introduced from the very beginning of the film. Anderton is attempting to avoid a crime being committed: a husband discovering that his wife is being unfaithful to him. It is interesting how Steven Spielberg unfolds the scene of the assassination attempt and the dialogues featured in it: the husband has found out that his wife is deceiving him because he has forgotten his glasses at home; in addition, the sentence that the husband uses as he puts on his glasses is also remarkable: “You know how blind I am without them” (12:58’).

In this instance the metaphor of "blindness" has a dual significance. The first interpretation that can be inferred is that the husband was 'blind' because he did not realise that his wife was cheating on him; it makes even more sense that by putting on the glasses he actually regains his sight, meaning that he has already discovered what is happening in his marriage. It could be said that “seeing as believing, or needing to believe before seeing properly, is central to Spielberg’s fantasy and science fiction films”(Morris, 2017:88).



On the other hand, and bringing data for the second interpretation of this metaphor if the definition of 'blind' is consulted in the RAE it says that 'blind' also means "ofuscado, alucinado [...] dicho de un sentimiento o de una inclinación: Muy fuerte, que se manifiesta sin dudas"(RAE); so, it is evident that what is implied in the dialogue of the film is that the husband is 'blind with rage'; this would represent that the spouse does not attend to his reasons, because his wrath has distorted his judgment, thereby stating that he is 'blind' and intends to commit a crime.

3.2 MINORITY REPORT IN COMPARISON TO OEDIPUS

The following metaphor that relates to the concept of 'blindness' is the film scene in which Anderton has a nocturnal encounter with a drug dealer who says the following to him: "In the land of the blind, the one-eyed man is king" (16:54' – 17:06'). It is interesting how this scene is developed since, after having said this phrase, the drug dealer removes his glasses to let the spectator know that his eye cones are completely empty, implying that they have been removed due to the extreme control over the citizens' eye retinas, which is essential for the population's monitoring.

It is necessary to emphasize that the following shot after the expression of this statement is a close-up of Anderton's face in which only one of his eyes is shown since the other is covered by the shadows, pointing to the fact that in effect Anderton is superior to the rest of the citizens because of his profession.

However, this quotation enables a comparison to be made with the classic work of Oedipus. According to Gordon "Oedipus Rex is a murder mystery: who killed Laius? Until the killer is brought to justice, the state rest on shaky ground and the people will suffer" (2008: 307); the mysterious murder presented in *Minority Report* is that of Anne Lively, Agatha's mother. It is certain that the unknown facts of this murder completely change Anderton's life, but not only that of the protagonist, but also that of society, since upon discovering who Anne's murderer was, the Precrime system is totally shut down.

Sanchez-Escalonilla affirms that "la ciudad de Tebas permance sumida en la desgracia debido a la culpa oculta de su monarca, y la paz solo retomará a los ciudadanos cuando Edipo tome conciencia tanto de su falta [...] como de su propia identidad"(2009: 13). Considering what Sanchez-Escalonilla comments, a parallel can be drawn with *Minority*

Report: Anderton blames himself for the disappearance of his son and torments himself by watching images of him every night; this leads Anderton to believe blatantly in the Precognitive system, but when his name appears in the Precognitive program he must reconsider its effectiveness. The moment Anderton undergoes eye surgery, the protagonist's perception changes and he finds out the truth, discovering Anne Lively's murderer and permanently closing the Precognitive system which locked people up for a crime they may or may not have committed; as in *Oedipus* when Anderton discovers what is really happening, society returns to peace.

If the attention is focused on the character of the drug dealer, what is particularly striking is the lack of his eyes as Spielberg takes a horrendous shot of the empty eye sockets. However, the name of the drug dealer is likewise intriguing for his name is Lycon. At first sight it seems to mean nothing, but if the Greek origin is taken into account, Lycon refers to lycanthrope, which is even more noticeable since in the first shot in which Anderton is presented with this character, the drug dealer does not appear, instead the audience is able to observe a dog lying on the ground (16:15'), and it is later when suddenly this distinctive character appears as a man out of the shadows.



However, Friedman connects this scene with this character, "the drug dealer with empty eye sockets seems a modern counterpart of Tiresias, Sophocles' blind prophet" (2006: 55) that 'taunts Oedipus: "You have eyes, but see not where in evil you are... You who now see straight shall then be blind" (Gordon, 2008: 309). Once again due to the introduction of this character, the relationship that can be drawn between the classical tragedy and *Minority Report* is clear; Anderton is turned into a modern Oedipus, who in order to

restore peace, must first rediscover himself and uncover the truth that has been hidden due to the state that society has created.

It seems necessary to discuss now another important issue related to the concept of blindness, that of the freedom of individual, which is also embodied by a number of visual metaphors which addresses one of the most important issues dealt with in *Minority Report*. The metaphor to be analysed reads as follows: “the eyes of the nation are on us right now” (35:34). This statement is uttered by the founder of the Precrime system in a conversation he is having with Anderton about how they want to bring the Precrime system to work on a national level. It is interesting how the symbolism of the eyes is used at this point since it clearly indicates the control the system has over its own citizens.

The authorities in the story, even at their moments of greatest myopia, genuinely understand themselves to be selflessly engaged in a mission to pull humanity out of the violent darkness, toward the light. In fact, it is precisely this sense of heroic mission and moral certainty that allows them to labour in the shadowier world of moral grey; to engage in surface dissimulations in the service of a higher truth and greater good. (Huiskamp, 2004: 3)

The Precrime system was created to completely eliminate crime in Washington D.C; however, in developing this concept, the government neglected to consider one of the basic rights of its citizens for the Precrime system to be effective, all citizens had to be monitored, thus abruptly disrupting their daily lives, which is why eyes and retinal scanners are so important in *Minority Report*.

Due to this policy, *Minority Report* develops a moral conflict that is evident both in the film and in Dick's short story: if the government has three beings who are capable of foreseeing the actions of their citizens, the citizen's freedom to act of his own free will is taken away. If one of the precognitives foresaw that someone would commit a crime, that person did not have the option to decide whether to do good or evil,"but having the ability to choose otherwise is necessary for free choice. If someone has foreknowledge of how you will choose, then you are robbed of your freedom to do otherwise" (Kowalski, 2008: 228).

The idea and the revelation of this matter to the audience is done both in the film and in the short story and it is through Anderton's realization that perhaps the situation he is living through (being accused of a crime he is not about to commit) may have actually happened to other people and therefore they might have been incarcerated as 'innocent'. This discovery makes that "the character response to this world is no longer one of awe, but rather one of longing, spiritual malaise, and alienation" (Rybin, 2017: 169) by realizing that everything he had helped to create and fervently believed in was a delusion and a tool to control the individual within society.

Nevertheless, the government interference is not only through the Precognitive system, but it also employs other methods so as to keep the 'eyes of the nation' always on the movements of the individual, for example "the artificially intelligent spiders that Precrime is legally authorized to use for reconnaissance serve as an incredibly vivid example of the government's ability to intrude in people's personal lives under the guise of public safety" (Kowalski, 2008: 248).

The idea that both Dick and Spielberg wish to introduce in their works is the dilemma of whether the government should have so much influence over individuals, even if it is for the protection of the citizen. Since in principle the idea that all crimes can be prevented seems to be a fantasy when it comes to keeping people safe, but something like a Precrime system can also be used in a way that the citizen is completely controlled by the state, for example the question of "what is stopping the government from preventing people from exercising unpopular political ideas or choices?" (Kowalski, 2008: 239) is raised.

3.3 OPPOSITIONS

At this point, and before discussing the actual oppositions between written story and film, it seems necessary to consider some of the existing differences between Philip K. Dick's short story and its film adaptation.

Commissioner Anderton from Dick's story is a middle-aged man who created the Precrime system that forecasts the crimes that are going to be perpetrated in society. Anderton contemplates how his life is crumbling little by little as he is replaced in his job by a much younger and more attractive man, "I'm under no compulsion to retire. I founded

Precrime and I can stay on here as long as I want" (Dick, 1954: 3); at the very same time Anderton is allegedly framed for murder.

The first opposition is found between the character of Anderton and Witwer. While Anderton is old, "the first thought that Anderton had when he saw the young man was: I'm getting bald. Bald and fat and old"(Dick, 1954: 3), the young Witwer arrives to take away from Anderton everything he has achieved in life. This is reminiscent of the classical Oedipus. "The oedipal undertones in Dick's story reside in Anderton's jealousy of the younger man Witwer, whom he sees as a rival for his job and his wife" (Gordon, 2008: 305); however, this is not the only reference to Oedipus' work, therefore, other references to this classic work will be provided throughout this paper.

Focusing on the concept of the character, it is necessary to mention what each one represents, both Dick's and Spielberg's, considering the historical moment in which both works were developed, and so the opposition between the main character of the short story and the main character of the film.

Philip K. Dick's character is presented at a time when everything in his life is crumbling, both his family life and his professional life, just by the simple fact that his name has turned up on one of the balls of the Precrime system. "Dick's story is a paranoid fantasy of the McCarthy era, a time when no one was safe, when the system could turn against its own, when even powerful people could be accused of Communist sympathies and be ruined" (Gordon, 2008: 305); consequently, the general anxiety of Dick's era wrongfully accused of being a communist is a great similarity to the situation in which Anderton was incorrectly accused of murder. However, there are also similarities in the ways an atmosphere of deep mistrust pervades all relationships: Anderton does not trust his wife, he certainly doesn't trust Witwer, but he also doesn't trust the system that he had been defending for so many years.

Nevertheless, in the film version, Steven Spielberg provides Anderton a completely differing approach from Dick, creating a totally new version of what Anderton represents.

The hero in the film is a very different man from the protagonist of Dick's story, both younger and more sympathetic. Anderton here is not on the verge

of retirement but a young man, played by Tom Cruise, so that he can engage in the physical action demanded by a cinematic thriller (Gordon, 2008: 306)

Therefore, we find in the film an Anderton physically opposite to what Dick described in his short story: Anderton is embodied by the American actor Tom Cruise, so the character is endowed with a physical appeal which the Anderton of the short story was highlighted as not possessing.

One other aspect that needs to be highlighted in regard to the differences between the short story and the film is the plot itself, which is entirely unrelated between the two pieces of work, save for the fact that the character is the head of the Precrime and he is charged with an unjust murder.

The plot in Dick's story is far more lineal, in the sense that the trigger of the whole story happens (Anderton murdering Kaplan), and from that point the events of the story unfold in an orderly process until the end of the story where Anderton and his wife are exiled to a colony on another planet, because Anderton deliberately murders Kaplan; "he killed Kaplan, but it was a free choice, based on his knowledge of all three predictions and of what was best both for himself and for the preservation of the balance of power" (Gordon, 2008: 305). Dick's story is focused much more on the ambivalence that Anderton has to face that ends up becoming a quandary because he must decide whether to preserve his innocence or eventually kill Kaplan to maintain the functioning of the Precrime system.

Nonetheless, in Spielberg's adaptation, there are several subplots that contribute to the development of the main storyline; subplots, such as: the abduction of Anderton's son, Sean, and how his disappearance affects the protagonist's life, or how Agatha (one of the Precogs) was taken from the care of her mother, and how she was murdered in order to kidnap Agatha. It can be claimed that Spielberg's choice to include these two family subplots in the development of both male (Anderton) and female (Agatha) characters is not made at random. In fact, it can be stated that it is due to Agatha's vision of her mother's murder that the events in the film began to occur.

The surface narratives of action and adventure that engage Spielberg's characters inevitably intersect with equally threatening internal quests, particularly the need to reconcile familial disruptions. This recurrent

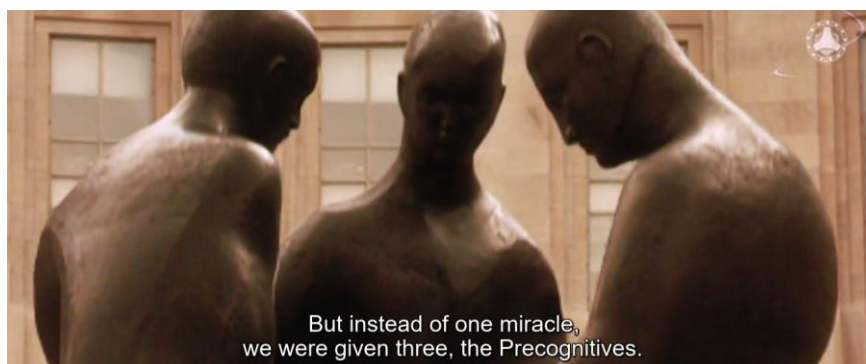
psychological drive manifests itself in an urgent compulsion to reconstitute broken families by repairing shattered relationships, as in *Hook*, *Minority Report*, *Indiana Jones and the Last Crusade*, and *E.T.* (Friedman, 2006: 276)

3.3.1 SCIENCE VS FAITH

Even though *Minority Report* is "the least overtly religious of Spielberg's science-fiction films" (Friedman, 2006: 45) during the screening of the film several features can be found that contrast the concept of science with that of faith; these aspects are not presented in Dick's original story.

Prior to proceeding with a more specific analysis of this opposition, one has to mention the relationship that can be drawn between what the Precogs symbolize and the classical culture, since according to Gordon (2008: 307) "the 'precogs' are now turned into divine oracles". According to the definition of the word 'oracle' in the Cambridge dictionary, the definition refers to "(especially in ancient Greece) a female priest who gave people wise but often mysterious advice from a god, or the advice given"; the connection that the Precogs share with the oracles of ancient Greece is therefore very obvious, since both possess predictive 'powers' through which they are able to provide distorted insights about the future.

In discussing this topic, the most significant element is the precogs; it should be noted that in Dick's short story, the Pre-Cogs are not a crucial part of the development of story and are rather treated as experiments, in fact they are disparagingly depicted as "three gibbering, fumbling creatures with their enlarged head and wasted bodies" (Dick, 1954: 4). However, in the film it can be noted how in one of the promotional advertisements of the Precog system, these individuals are regarded as a miracle that has come to save humanity (15:09').



Although this opposition is shown more clearly if the short story is compared with the film, in the film adaptation itself Spielberg manages to present this conflict between the religious and the scientific. This moment can be found when Witwer, played by Colin Farrell, states that "science has stolen most of our miracles" (26:18'), implying the abusive exploitation of the Pre-Cogs, who are after all also human beings and are being treated as lab animals.

Another opposition revolving about this issue is the space in which the precognitives are retained. In Philip K. Dick's story, the place is called the 'monkey box', once again to downgrade these human being by comparing them to a well-known animal that has been experimented on for decades.

On the other hand, in Spielberg's film, a completely opposite term is given, as this space is called 'The Temple'

La dimensión mítica de *Minority Report* se advierte en el nombre otorgado al recinto de los Pre-Cogs, el *Templo*, que nos recuerda a los santuarios de la edad antigua donde moraban adivinas como la Pitonisa de Apolo en Delfos o la Sibila de Cumas, en las cercanías de Nápoles. (Sánchez-Escalonilla, 2009: 8)

Considering the characteristics that the term of 'temple' provides, one comes to realize that in the film the space where the precognitives are located is actually a sacred place of worship. In fact, when Anderton and Witwer access this place, the worker who is in charge of maintaining the precognitives is outraged, and tells Anderton that they should not be there.

Another opposition that confronts the concepts of science and religion is embodied in the actual principles of Anderton and Witwer's characters: the former demonstrates a blank faith in the system and in its objectivity, while the latter raises questions of a philosophical nature for the police. Actually, "Agent Witwer (Colin Farell) compares their work to that of priests rather than law-enforcement personnel, but Anderton forcefully rejects this notion as an inappropriate description of their responsibilities" (Friedman, 2006: 45-6). This scene takes place as Anderton and Witwer are visiting the precognitives in the Temple. Witwer, who had spent three years in the seminary to become a priest, defends

the idea that the precognitives are superior beings to them because of their divinatory qualities. While for Witwer this may be a sign of something superior and divine, for Anderton they only have patterns of recognition and everything works thanks to science and the precognitive system.

Witwer's statement leads the other police officers to realize to some extent that the divine may exist and that the police officers are closer to priests than they thought; according to Sanchez-Escalonilla (2009: 8) "el rival de Anderton, el agente Danny Witwer, alude al carácter religioso de Pre-Crimen durante su primera visita al Departamento para cuestionar la infalibilidad del sistema". At this point a comparison with the classical culture is again introduced in which Witwer states that the priests (police) had to create the oracle (precognitive system) and were the ones who controlled everything, in the same way that the police monitor the fate of people by deciding to apprehend them without knowing whether they are going to carry out a crime or not.

3.3.2 GOOD VS. BAD

One of the most important oppositions within the metaphorical nature that Spielberg wishes to provide his film with is the confrontation that arises between what is correct and what is not. In discussing this contrast in the film adaptation, let's focus on two key moments: the first one will be the concept of 'halo' and the second one will be the moment when Anderton has his eyes operated.

To explain why the concept of 'halo' should be included in this section, a definition of what is commonly called 'halo' should be introduced: "a ring of light around the head of a holy person in a religious drawing or painting" (Cambridge Dictionary). The halo is a known component that has always been related to the angels since this circle was the one that contained their divine essence; however, in Spielberg's work, since Dick's narrative does not mention this object, the halo is used to send the potential murderers to prison where they will continuously observe the images of the crime that they did not carry out as punishment.

However, the metaphor that is particularly important to analyse at this point is the situation in which Anderton has to change his eyes in order to be able to reach the

precognitives. The importance of this metaphor is seen in the change of colour of the eyes, being the original ones blue and the operated ones black. Taking into account that the colour of the eyes is important in the film's narrative, it can be stated that there is not only a change of colour in the eyes but also in the configuration of Anderton's character and that the change of colour is a representation of what the character is experiencing internally due to the accusation of murder.

According to Castellero Mimenza, "some of the qualities that the colour blue symbolizes are freedom, loyalty, fidelity, reliability and truthfulness"(2019). It is quite interesting to relate these characteristics of the colour blue with the ones Anderton shows as a policeman, when the character had that colour of eyes. The characteristic of loyalty, for example, can be related to the blind faith that Anderton has in the system and in its functionality; also the characteristic of truthfulness, which Anderton represents that for him only good and bad existed, so there was only one absolute truth.

If the attention is now on what the colour black symbolizes, Castellero Mimenza states that "black' is the absence of light, if a moment is selected from the film in which the dark is crucial," that moment would be when Anderton undergoes surgery on his eyes and the surgeon recommends "not to expose them to light for twelve hours or risk permanent blindness" (Gordon, 2008: 309). The colour black also symbolizes the unknown, suffering and loneliness. If these features are taken into account, it is clear that Spielberg wanted to convey the metaphorical nature of the change of colour to black, with the feelings Anderton begins to experience that had not been there during his 'stage of light', in his period as a policeman. Now that he is considered a criminal he must face totally unknown situations in solitude, since all his colleagues and friends are hunting him, which causes him great suffering and distress.

Once the symbolism behind the eye colour has been explained, it is important to emphasize that the metaphor that Spielberg is trying to transmit to the spectator through this is the change of role that the main character has, that is to say, Anderton is transformed from a policeman to a criminal, "in *Minority Report*, the point of view stays with the Pre-Crime investigator Anderton (Tom Cruise), but it shifts radically as he switches social roles from enforcer of the law to fugitive from the authorities." (Friedman,

2006: 31). Therefore, Anderton's role shifts from being a representation of good to being a representation of evil.

The eye operation that Anderton has undergone also has another type of metaphorical connotation: when his old eyes were removed, it can be stated that the vision that Anderton had of the world has changed from that moment on. "Anderton never looks at the world in the same way again: the veil of certainty that surrounded his blind faith in the Pre-Cogs has been ripped away, replaced by a tattered and uncertain cloth that reveals the world as a more ambiguous and less trustworthy place" (Friedman, 2006: 54). In a way this is certain, Anderton realizes when he is framed and persecuted that not all is black and white, and that the Precognitive system is not as efficient and righteous as he had considered all his life. This eye operation provides the character, and therefore the audience, with a new insight into the events that have been taking place during the film.

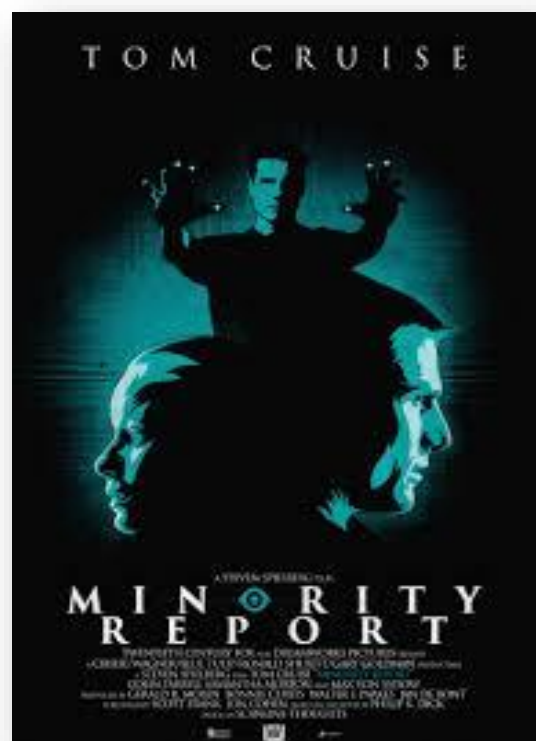
An interesting moment to analyse within this subsection is the moment when Anderton visits the co-founder of the pre-crime system in a greenhouse. After a conversation about how to obtain the report from the minority, Anderton realizes that due to the retinal control system he would always be localized, and, at this point, the woman says that "sometimes, in order to see the light, you have to risk the dark". This is an important moment because after this scene, Anderton undergoes the eye switch, so the change of mentality mentioned above is also introduced in this part, since the concept of seeing the light would mean realizing what is actually happening, in other words realizing that the Precrime system is not flawless.

It could be said that "seeing as believing, or needing to believe before seeing properly, is central to Spielberg's fantasy and science fiction films" (Morris, 2017: 88). In order to achieve this transformation, Anderton must risk the dark, representing the eye operation, which is carried out by a surgeon whom Anderton had arrested for mutilating his victims. As a result, in order to reveal the errors of the Precrime system Anderton must risk the operation and the change of eyes.

At the same time, it is also important to highlight the inclusion of the reference to blindness in the advertising posters of the film. The one that is more relevant to the subject of this paper is the first one, as it can be seen how Tom Cruise is presented with a blindfold

and yet one of the eyes is exposed. This refers to all that was mentioned before, but above all to the moment of the operation and change of eyes and therefore of vision as to the events surrounding Anderton, but also refers to the famous phrase “in the land of the blind, the one-eyed man is king”.

The second poster depicts the two main characters in the film, Anderton and Agatha, and above them the figure of Anderton in the position he takes to control the Precrime system. It is important to highlight how both characters are situated, as they are against each other and looking in different directions revealing only one of their eyes. This symbolises what both characters represent, Agatha the divine and Anderton the technological, therefore by looking in a different direction it represents the opposition that exists between the two terms.



4. CONCLUSION

The emergence of science fiction has proved to be a reaction to the uncertainties of a society that was gradually succeeding in reaching great breakthroughs in the scientific and technological fields. From the possibility of journeying to the centre of the Earth, to envisioning utopian or dystopian societies, to believing that human beings will be replaced by robots, science fiction has undoubtedly been a crucial tool for the authors to share their vision of the world. To this end, the work of *Minority Report* has been selected, both the film and the literary text, in an attempt to develop some of the concerns that science fiction aims to convey to the public. To this end, specific aspects of both works have been selected to explain the contribution of *Minority Report* to the genre.

From the analysis of the work of Philip K. Dick and Steven Spielberg it has been clear that one of the most important elements in developing the plot of *Minority Report* is the use of metaphors. The use of metaphors provides a great deal of symbolism to specific moments in the story, such as Anderton's eye operation, which has been already explained the underlying context and what it truly symbolises. On the other hand, another element used with expertise, above all in the film adaptation, is the introduction of oppositions between terms, particularly that of the opposition between science and faith. Through the analysis of these elements it can be concluded that a work of science fiction is much more than just something that is read or seen to be entertained; it is indeed true that the introduction of these metaphorical elements are so subtle, that at first they may evade the viewer's capacity of analysis.

Regarding lines for future research, it may be interesting to provide a greater insight, and to carry out a more extensive comparison of the work of *Oedipus* and *Minority Report*. A longer piece of research would be able to establish more significant and broader connections than those that have been possible to introduce in this essay, since the restrictions of this work do not enable it. This aspect would be particularly interesting to be developed due to the chronological distance that both works have, on the one hand *Oedipus* is a classical Greek literary book, while *Minority Report* is an American science fiction short story. To establish a set of common features between both works would be a very remarkable contribution in terms of how recent literature and film retain a strong influence of classical works in our culture.

In conclusion, it can be claimed that *Minority Report*, both the narrative and the film aspects, masterfully portrays many of the concerns of the time about the power of science, but not simply that, it also presents and raises a series of questions about the morality of the use of certain technological practices. The appeal of *Minority Report* is that the same anxieties with which Dick wrote his work can be transferred to the day-to-day life we live in. For example, a parallel could be drawn between the extreme surveillance that Dick describes in his short story and the monitoring that can be carried out on an individual through his social networks nowadays. Perhaps Dick was wrong about us living on other planets or driving spaceships, but he certainly identified the downsides that could occur due to technology in our future.

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